

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII

NEW YORK, JULY, 1927

NUMBER 7



EMBROIDERED POUCH, FRENCH
XIV CENTURY

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y. Subscription price, two dollars a year, single copies twenty cents. Sent to all members of the Museum without charge.

Application for second class entry at the Post Office of New York pending.

VOLUME XXII, NUMBER 7

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IN MEMORY OF PAYNE WHITNEY

At a meeting of the Board of Trustees, held on June 13, 1927, the following memorial resolution on the late Payne Whitney was adopted:

RESOLVED: That the Trustees of The Metropolitan Museum of Art with deep regret record the untimely death of their colleague, Payne Whitney, in the prime of life and with the many enterprises for public good in which he was actively engaged unfinished. His strong mind, his generous impulses, his sincerity and simplicity, his

genuine public spirit, and his unselfish devotion in useful service make his loss heavy for the community and a grief for all of us his friends.

A GIFT OF EMBROIDERIES

Three exceptionally rare embroideries have recently been added to the Museum collection through the generosity of Mrs. Edward S. Harkness. One of these, a broad band or valance, is English work of the late Tudor period; the other two—mediaeval pouches or *forels*—represent French needlecraft of the fourteenth century.

The valance, an unusually interesting example of seventeenth-century work and an important addition to the Museum group of English embroideries (fig. 1), has an arcaded pattern, combined with a grapevine motive applied in high relief on cloth of silver worked in metal thread and polychrome silks.

The two embroidered bags belong to a choice and limited group of mediaeval needlework in which may be included the strip of opus anglicanum, one of the treasures of the Morgan Collection and an example of early English work contemporary with the Syon and Ascoli copes. This, as an ecclesiastical piece, is of the same rare interest as these two newly acquired pieces of French secular embroidery included in Mrs. Harkness' gift.

The pouch—variously described as *bourse aumônière*, *gibecière*, or *forel*—made its appearance as an accessory to ecclesiastical and civil costume during the thirteenth century. Square bags of the type shown in the Museum gift were probably designed to hold prayer books or papers. An example is to be found in a late fourteenth-century brass¹ in the chapel of the house occupied by the Lady Superior of the Béguinage at Bruges. This brass, erected to the memory of a nun of the Béguin Sisterhood, is said to date from about 1390. The sister, dressed in the habiliments of the order, carries on her left arm a pendent bag or reticule which is described as holding her book of devotion.

¹Rev. W. F. Greeny, M.A., *A Book of Facsimiles of Monumental Brasses on the Continent of Europe*, London, 1884, p. 24.

The two bags under discussion, however, are distinctly secular in the character of the design. The first (cover illustration and fig. 4), worked in tent stitch (*point lancé*) has on one side, which is sadly frayed, a central tree motive with two figures. The other side is divided into four quadrangular fields, two containing crudely drawn animals, a stag and a unicorn, and two containing figures which have bird forms with human heads. One of these represents a coy little lady with a bewitching glance which calls to mind the features of the exquisite lady falconer of the well-known embroidered panel in the Lyons Museum collection,

the *Société du Fou*, an organization³ established in 1381 by Adolphe, Comte de Clèves. A requirement of the society was that each member should display on some part of his costume, either in silver or embroidery, the figure of a jester; failure to comply with the ruling, if discovered by a fellow member, subjected the delinquent to a fine which was collected and given to the poor "en l'honneur de Dieu"; and from this source developed the *Fête des Foux* famous in mediaeval history, held on the second Sunday after the feast of St. Michel throughout the realm of the Dukes of Burgundy.



FIG. 1. EMBROIDERED VALANCE, ENGLISH, XVII CENTURY

while the other represents a jester recognizable by his familiar belled cap.

These motives are of frequent recurrence in embroideries of the period. The unicorn and stag are found in a number of contemporary weaves and embroideries; a similar pouch in the Zurich Museum is designed with these figures placed in circular fields, while the bird motive with the human head appears in a fourteenth-century antependium of Swiss provenance (about 1330) from the State Collection and again in an earlier antependium of the thirteenth century preserved in the Halberstadt treasury. The jester himself may be seen in the famous thirteenth-century pouch from the Delaherche Collection² now in the Cluny Museum.

The adaptation of the jester as an embroidery motive may owe its inception to

²Ernest Lefébure, *Embroidery and Lace*, translated and enlarged by Alan Cole, London, 1888, p. 79.

The second bag, which is similar to one illustrated by Lefébure⁴ from the Bonnaffé Collection, to one in the Musée Cinquantenaire at Brussels, and to another in Zurich, has delightfully quaint figure motives worked in a split stitch (figs. 2 and 3). While the other bag retains two of its original ball tassels, this is devoid of any such embellishment save the cord handle and an occasional remnant of small button-like balls on either side.

The subjects chosen in designing bags of this type are usually from contemporary literature, often the Romance of the Rose of Guillaume de Lorris, a poem rich in romantic episodes, dating from the first half of the thirteenth century. In this case, however, it perhaps does not require too much strain upon the imagination to dis-

³Bernard Picart, *Cérémonies et coutumes religieuses de tous les peuples du monde*, Amsterdam, 1743, vol. IX.

⁴Ernest Lefébure, *op. cit.*, p. 81.

cern in the figures portrayed the principal actors in one of Boccaccio's tales in the Decameron, the story of Patient Griselda.

Like the Canterbury Tales, in which the story of Griselda also appears, the Decameron is a collection of stories set in a slight framework—here the flight of a group of Florentine nobles from a plague-stricken city, "the surpassing city of Florence beyond every other in Italy most beautiful" to the Villa Pasolini or Rasponi set high upon a hill overlooking the "Valley of the

these the work of ladies' leisure hours. However, records exist which show that as early as the thirteenth century embroiderers were included in the craft guilds—a fact which testifies to the demand for such needlework. The book of crafts of Etienne Boileau, provost of merchants (1258–1268), contains lists of the different guilds of Paris, among which are curious notes on the "embroiderers and embroideresses" whose guild was incorporated under the name of "St. Clare." Among the workmen employed



FIG. 2. MEDIAEVAL POUCH
EMBROIDERED IN A SPLIT STITCH



FIG. 3. REVERSE OF THE
POUCH IN FIGURE 2

Ladies." Here it may please the fancy to imagine the fair ladies of this congenial company amusing themselves with needlework while the gentle voice of some companion unfolds a romantic tale from the storehouse of memory.

The story of Griselda—one of the most charming of the group—deals with the romance of a hero knight and a peasant girl. The scenes portrayed in the embroidery, if surmise be correct, are the departure of the hero, Walter, holding upon his palfrey his bride, Griselda, the daughter of a shepherd, and turning to give a farewell glance to the deserted father, and on the reverse side possibly the return of Griselda, who caresses the cheek of her father as she turns to her mother, who is offering her a distaff, symbolizing the solace of work.

One is accustomed to think bags such as

in the industry of embroidery the book also classes "cutters-out and stencillers" as well as "chasuble-makers and makers of Saracenic alms-bags" (*aumônières sarrasinoises*).⁵ The name would indicate an Eastern origin for this luxury which like many others was adopted in Europe when the cultural awakening that developed after the return of the Crusaders tended to stimulate needlecraft and the allied arts. It was at this time and through the sixteenth century that Caen was famous for the beauty of its embroidered pouches, which were sold all over Europe; and it may be that "Margaret the emblazoner" mentioned by Boileau as a "maker of pouches" was one of those whose delicate handicraft had brought renown to that city as a center of fine needlework. We find in a sixteenth-century account that

⁵Ernest Lefébure, *op. cit.*, pp. 76, 77.

as for "Caen pouches none made in other towns can compare with them for choiceness and exquisite materials, or in suitability for the use of nobles, justices, ladies, and maidens." And it is certainly among such as these that the Museum bags find their place.

These pieces will be displayed in the Room of Recent Accessions, after which they will be placed with the embroideries in the European textile galleries.

FRANCES MORRIS.

THE RE-ARRANGEMENT OF THE LATER CLASSICAL CASTS

It is pleasant to be able to announce that the rearrangement of the later classical casts has at last been completed. The earlier section, comprising the casts of the archaic and fifth-century sculptures and the reproductions of bronzes from Herculaneum (Galleries B 33-38), was opened to the public in December. Various causes—familiar to people who work in museums but perhaps not so well understood by those temporarily deprived of their means of study—have delayed the progress of the work until what was thought might take two months has taken more than six. The arrangement continues the chronological sequence of the other galleries. In Gallery B 40 are casts illustrative of the sculpture of the fourth century B.C., with special reference to the works of its three chief sculptors—Praxiteles, Skopas, and Lysippos. New additions to the collection are two heads attributed to Skopas from the later French excavations at Tegea (in 1900-

1902), the draped figure of Atalante from the same pediment, the lovely head once thought to belong to it (which was stolen from the Tegea Museum and has recently been rediscovered), and the Agias of Delphi associated with Lysippos. In the same room are casts of sculptures from Epidauros, some of which have been supplied with

missing parts, for instance, a Nereid with her head and a Nike with her legs—both restorations due to recent discoveries.

The fourth-century casts continue in the adjoining room, B 41B; of great interest are the water-color copies of the stelai from Pagasae now in the museum at Volo, precious documents of Greek painting. The corner gallery, B 41A, contains fourth-century gravestones as well as a few earlier ones; together they give a good picture of the development of composition in Greek monuments. At one end has been reconstructed a Greek family grave, with five monuments of various shapes (stelai, akroterion, and lekythos) mounted on a

high platform, like the ones of the Kera-meikos in Athens.

From these peaceful, serene sculptures we pass into Gallery 41C, where the Hellenistic casts are assembled. The restlessness and exuberance of the period are clearly reflected in such monuments as the Pergamene Altar and the Laokoon, while its picturesque tendencies are illustrated in the Antiocheia and the Ganymede. Hellenistic portraiture, perhaps the greatest contribution of that time, can be studied in Gallery B 42 in a series of expressive heads and statues. In the same room are examples of Roman sculpture: portraits, historical re-



FIG. 4. REVERSE OF THE EMBROIDERED POUCH SHOWN ON THE COVER

liefs, and archaistic works. They form the closing chapter of the phenomenal story of Greek sculpture; and initiate a new one—that of Early Christian and mediaeval art.

It is hoped that in their new installation, with its perhaps more attractive color scheme and greater sense of spaciousness, the casts will be increasingly useful. It is of course to be regretted that what we have been able to show is a mere selection of our casts. Many important examples have had to be retired for lack of space; but the pieces not on view will be included in the catalogue and can be inspected on request. It is also planned to place in the galleries photographs of other important Greek sculptures, which will be helpful to the visitor for comparative studies.

GISELA M. A. RICHTER.

EARLY REPUBLICAN DECORATIONS ON CHINESE LOWESTOFT

The collection of Chinese porcelain, so-called Chinese Lowestoft, recently lent to the Museum by Edward and Frank Crowninshield, contains unusually perfect examples of almost all the types of decoration treasured by American collectors of this tableware so popular at the end of the eighteenth and the beginning of the nineteenth century.

Some excellent bowls and teapots show merchant ships flying the American flag, and the "spread-eagle" Lowestoft is represented by several pieces, evidently from the same set, each of which is decorated with the eagle bearing on his breast a striped shield. As rare as it is charming is a large jug painted around its entire surface with a harvesting scene. The reapers are more than half through their task, other figures bend under the load of sheaves, a graceful woman leans languidly upon a huge wicker basket which perhaps contains a water jug, in the background are houses with thatched roofs. There can be little doubt of the date of this jug, since a bowl decorated in the same style and almost certainly by the same hand is inscribed Felden Farm, 1779. Felden Farm was an estate in Hartford County, Maryland.

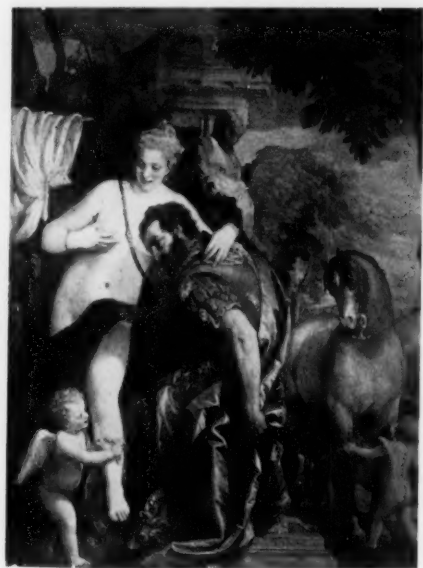
Of the greatest interest to collectors, however, are the different versions of the so-called New York State Lowestoft to be found in this collection and among the loans of R. T. H. Halsey. On each piece is enameled the coat of arms of the State of New York; the cartouche filled sometimes with the rising sun and the mountains of the official arms, sometimes with the monogram of the owner or with a spray of roses. The supporters of the arms always appear—a spirited Justice and a rather stolid Liberty, almond-eyed and draped in a naïve Chinese interpretation of the tight bodices and billowing skirts of the eighteenth-century representations of the arms. Differing widely in the skill with which they are drawn and enameled, the Chinese decorations invariably show certain features, such as the curious divided skirt of the figure of Justice, the two striped shields below the central cartouche, and the wide sash about the robe of Liberty. The colorings of the decoration are uniform in all the Chinese sets; Liberty appears in dark blue with red sash and red or red-brown cap, Justice in some shade of green varying from emerald to pale canary, or in yellow or yellow-brown, an obvious attempt to suggest gold. The border about the rim is invariably dark blue, either the wavy line border or the band dotted with stars. All of these details would indicate that the Oriental decorations were inspired by a common original.

The earliest known engraving of the New York State coat of arms, adopted by the Legislature on March 16, 1778, appears on a military commission signed by Governor Clinton, June 25, 1778, and other military commissions bearing the arms are dated in the following year. Unmistakable relationship to arms reproduced in books on Dutch heraldry is apparent in this early engraving, but it would seem to be impossible as the inspiration for the arms as drawn on Chinese porcelain. The supporters wear the Dutch costume of early Colonial days and Liberty steps proudly upon the British crown.

Perhaps the nearest in design to the Chinese version are the arms as they appear on the New York copper cents or tokens of 1786 and 1787. Here the sun rises behind

three mountains, the eagle of the crest perches upon a semi-terrestrial globe, and although the supporters are garbed in tight bodices and full skirts, the costume is not the conventional Dutch one and the folds in the drapery of the figure of Justice may have suggested the divided skirt of the Chinese design. The copper tokens would also meet the requirement for wide distribution, since quantities of these small coins must have chinked in the pockets of American merchants on their shopping expeditions to the hongs on the river front, where orders were given for the "china" sets so prized by their recipients as gifts from the Orient and so treasured by their descendants as heirlooms. The invariable appearance, however, in the Chinese rendering of the arms of certain details not on the coins, coupled with the convention of the coloring, would indicate a more probable source in a drawing made and painted in America and given as a model to one enameler whose

in many unofficial versions, was popular as a decorative device and soon after this date, in all probability, the happy idea



MARS AND VENUS
BY VERONESE

production served as inspiration to all the other artists. Evidences are not lacking of such recopying by the Canton enamblers of other Occidental designs.

About 1785 the coat of arms of the state,



X-RAY OF THE
VERONESE

occurred to some patriotic merchant to provide the handsome home-coming present of a complete tea-set showing on every piece a border of rich blue decorated with stars and the brightly enameled coat of arms of the sovereign state of New York.

RUTH RALSTON.

X-RAYING THE VERONESE AND THE ANTONELLO

The x-ray, which records on a film the variations in thickness and density of objects placed in its path, enables its familiars to examine the underpainting of most pictures. The portrait by Pourbus the Younger, x-rayed by the writer last year,¹ proved that original pigment can often be distinguished from later paint. Tests recently made by the writer under the auspices of the Fogg Museum, Cambridge,

¹BULLETIN, vol. XXI (1926), p. 148.

redemonstrate a conclusion more important to the critic: that the artist's preparatory work beneath the old surface can be studied for tricks of style otherwise invisible, and for peculiarities of conception, aesthetic approach, and judgment essential to the individuality of the artist.

We know how plainly a broken arm shows in the x-ray film. Were all underpaints as clear, it would not be necessary to point out the value of this aid to aesthetic criticism, as must be done even with the examples presented here. These are typical. When an artist evolves a masterpiece, he has to correct as he proceeds, if he has not already trained himself to perfection's high point. And the most skilful painters often change their minds. But a copyist or imitator is insensitive to the reasons for such alterations, remaining content to perform his task methodically. Changes in underpaint are thus an indication of originality, when the hidden work agrees in style with that on the surface.

The Mars and Venus by Paolo Veronese is signed and can be traced to the famous collection of the Duc d'Orléans.² There can be no doubt of its authenticity, although the existence of a replica, formerly in the Hermitage, might start the question of priority or studio workmanship. The x-ray here reproduced was taken in the hope of turning this last corner in criticism. It has done so by revealing an extensive alteration in the underpainting of the head of Venus, with accompanying changes in the line of her neck, the plane of her shoulders, and the hang of her neckline.

²BULLETIN, vol. V (1910), p. 287.

Beginning with a classical theme, the artist rushed into realism, found it too strong, and stepped back into a restrained spirit. His first brush strokes outline and bring into relief an impassioned goddess, raising herself nervously from Mars's embrace, startled when the cupid in the foreground ties a ribbon about her leg. Mars, whose face has not been altered, still shows the realism of the original intention, with an expression of surprised resentment. The

heroic couple have been undisguisedly in each other's arms. But the artist, by elevating Venus's head and by shifting her weight away from Mars, has altered the spirit of the picture. Venus now enters into the by-play of the ribbon with smiling unconcern; her mind is no longer disturbed; she has become more Olympian and impersonal.

The change is also important from the point of view of design. Instead of a complex unit, the two figures now stand out as twin portions of a large pattern. The heads of Mars, Venus,

and the sculptured Faun behind them are in a straight row in the underpainting. Also the horizontal position of Venus's neck emphasized the horizontal lines of the hedge and cornice. That this rigidity bothered the artist may be inferred from the effort visible in the underpainted shoulder, behind the right cheek of the finished face. Here are three tentative lines. And one of the experimental positions was worked out rather carefully.

This settles the question of priority, since no copyist would have reason to experiment so with the composition. It should also settle any possible question of studio workmanship. The brush strokes, which



MADONNA AND CHILD WITH THE
INFANT SAINT JOHN
BY ANTONELLO DA MESSINA

reveal in the underpaint the hand and the intelligence of a creative artist, are exactly the same kind of strokes visible in the final adjustment, the painting long admired as a Veronese by connoisseurs.

The Madonna and Child with the Infant Saint John by Antonello da Messina has

tion, perhaps related. The more subtle of the two occurs in the face of the Virgin, which was originally tilted slightly more to her left. Two nostrils on the same side of the nose, two pairs of lips, and two lines for the chin enable one to trace the first version fairly accurately. The axis of the head paralleled the upright of the cross held by



X-RAY OF THE ANTONELLO DA MESSINA

been disputed.³ The x-ray was taken for the sake of comparison at some future time with unquestioned pictures by this master, and the problem of authorship was shelved for the moment. Nevertheless, the underpainting of the Museum's new picture shows alterations which, though less obvious than those noted in the Veronese, are no less important. They indicate an artistic individuality of high rank. Whatever the artist's name, he was a sensitive and accomplished master.

There are two alterations in the composi-

³BULLETIN, vol. XXII (1927), p. 76.

Saint John. In addition, the underpainted face appears to be heavier, with wider nostrils, a more slanting mouth, and fuller chin. It seems to be the face of an actual person, tipping her head in puzzlement, as a model might do when told to concentrate on something held diagonally before her.

The corrected pose is not only easier; it shifts the dramatic center of the composition the slight amount necessary for grace. The Virgin concentrates, as the model may have done, but she no longer twists her head or lets her jaw drop; she is majestic and poised. The painter seems to have

applied a classical sense to his realistic preparations and avoided the stiffness of line manifest in the parallelism between the first version of the head and Saint John's cross.

This line meets at a sharp angle the lines formed at the left of the composition by Saint John and the Infant Christ. Here, in the space between Christ's shoulder and face, one finds a larger alteration which, because of its emphasis, may have been related to the change in the axis of the Virgin's face. The Virgin's right hand, now indicated only by finger-tips, formerly rested almost on top of Christ's shoulder, showing the knuckles. And the line of Christ's chin came down plumply to her fingers. Thus the weight of these forms at the left seemed concentrated on Christ's right shoulder, pulling it down and making a distinct Y in relation to the Virgin's head and Saint John's cross.

Removing most of the Virgin's hand, the artist lightened the left branch of the Y. Straightening the Virgin's head, he gave the whole composition poise. Whether taken as two separate corrections, or as a single alteration involving two important parts of the composition, the evidence reveals an artist of nice judgment, who probably utilized a model, as may also be inferred from the pose of the underpainted hand, which takes that forced position *naturally* assumed when a not too imaginative model pretends to hold something. In either case the painter knew what he was doing; he had clear ideas. His workmanship is neat, and his second thoughts, his revisions, are precise. His individuality is as assured as is the good condition of his picture.

ALAN BURROUGHS.

CHINOISERIE IN PRINTED FABRICS

The summer exhibition of painted and printed fabrics that opened on May sixteenth continues to prove of interest, especially to various branches of the cotton industry, many of whose representatives have visited the gallery during the past month.

One feature of the display that should

not be overlooked is the group of *chinoiserie* prints that vie with the charm of the Huet patterns in their delightful decorative quality. With these should also be classed the few nautical subjects, especially number ninety¹ with its exquisitely drawn fleets of miniature water craft grouped about a shore line where Roman columns towering above the surrounding landscape recall the Italian marines of Joseph Vernet. It is a matter of constant regret that there exists such a dearth of definite information regarding the designers of these beautiful compositions; records furnish no clue as to the artists who so cleverly imitated the Chinese style of Watteau and Pillement. To this there is a single exception in the person of Collins Woolmer, an Englishman whose signature appears on a fragment preserved in the Victoria and Albert Museum, a design in which two Chinese figures approach a turreted pagoda set in a distinctly English landscape hedged about with sturdy oak trees.

Chinoiserie in English decorative art made its appearance—markedly in the furniture of Chippendale—toward 1750, retaining its popularity for some fifteen years or more. In France, where an embryonic interest in things Oriental was already awakened, the impetus of the movement dates from the arrival of the brilliant Siamese embassy that visited the court of Louis XIV in 1686, when royal potentates came laden with gifts from the King of Siam, gifts that included Chinese porcelains and lacquers, Persian rugs, embroideries and silks from the looms of the Far East. After a brilliant entrance into Paris and a magnificent fête at Versailles where these gifts were displayed in the *galerie des glaces*, the titled guests made a tour of the realm, visiting many Flemish cities ceded to the *Grand Monarque* at the close of his victorious war of conquest in the Netherlands. The splendor and magnificence of this Oriental cortège created a widespread wonder that left a marked imprint upon the artistic temperament of the French people.

The Dutch interest in navigation brought

¹The number in the catalogue published by the Museum, *A Retrospective Exhibition of Painted and Printed Fabrics*.

that country in touch with the Levant many years before the contact was established by the French, and as a result Dutch engravers were publishing illustrated volumes of voyages to the Orient as early as 1596, nearly a century before the startling elegance of the picturesque mandarins in the Siamese embassy had stimulated the imagination of the French. It was to these

tendered the Duchesse de Bourgogne by Monsieur, the brother of the King, a superb collation à la chinoise was served: two of many similar affairs that might be cited reflecting the intensity of the passion for things Chinese.

Increasing diplomatic intercourse with the Orient and the establishment of the *Compagnies de Chine* (1705 and 1712) en-



CHINOISERIE IN THE MANNER OF PILLEMENT
FRENCH, 1785-1790

Dutch prints that many of the French artists turned in their search for proper settings in which to place these exotic figures of whose native environment they had no visual knowledge.

The closing years of the seventeenth century witnessed the court of France indulging in a series of extravagant Chinese fêtes, *Le Mercure galant* of February, 1700, devoting a hundred or more pages to one of these elaborate functions. A fête held at Marly on January seventh of the same year was opened with a *divertissement mêlé* entitled *Le Roy de la Chine*, while a week later at a magnificent ball at Versailles

couraged commercial enterprise, which tended to stimulate the vogue for Chinese art and its French interpretation that continued in favor throughout the reign of Louis XV.

While England was printing Chinese patterns between 1760 and 1770, the Collins Woolmer piece dating from 1760 or 1766, the earliest documented French piece of this type is the *Panurge dans l'île des lanternes* (no. 109) produced at the Petit-pierre factory, Nantes, in 1785, the first copperplate print of that establishment.

One of the most decorative patterns in the Chinese style is the black and white

print (no. 266), a design of uncertain provenance that was copied by several factories. The *chinoiserie* panels of Watteau, his *Empereur chinois* and his *Divinités chinoises*, which might readily have served as models for the motives of number 68, and the fantastic floral tracteries of Pillement and his arabesques with gracefully poised figures, as in number 189, demonstrate the attitude of the French toward cotton, now our national fabric, which in the eighteenth century was treasured as an artistic medium worthy of engaging the talents of her foremost artists.

FRANCES MORRIS.

ON THE ROAD TO BETTER DESIGN

NOTES ON REALIZABLE AIMS IN OUR INDUSTRIAL ARTS

A lame muscle in an otherwise healthy working arm—that is the present position of art in industry. The muscle is not weak through overwork; not atrophied because unused; it is merely fatigued through misuse. The prescription: well-ordered, carefully studied exercise, the dose increased slowly until the member is brought again into articulate harmony with its associates and the rounded effectiveness of the arm restored.

Considering the present condition, experience, and purse of the patient and the extreme lameness of the muscle, what is the form of exercise best calculated to bring him relief?

It is the chief fault of discussions regarding the present status of art in industry and commerce that blame is too readily fastened upon but one agent in a situation involving several, whose combined efforts produce the conditions complained of. Manufacturer, dealer, school of design, and the purchasing public all are parties to what has been termed a conspiracy against public taste. It must first be recognized that each of these must take stock of its sins, which are chiefly those of omission, and of its virtues, which are chiefly of the passive variety designated by white, not of the temptation-conquering kind shown in art by red.

And, secondly, it must be recognized that no remedy proposed can be successful, indeed, can be put in operation at all, if its effect is to be that of a caustic. The cure must be gradual, the poison slowly expelled from the body industrial and the body commercial, although the process may be aided by tonics.

Manufacturers, dealers, and public alike must be brought to a keener realization that in the art industries design is the chief selling factor, the basis of first appeal. This is true at all stages in the life history of architecture and of furnishings, clothing, jewelry, and every other form of industrial art. To achieve this understanding of design will require not only knowledge but conviction on the part of all concerned.

Thus the manufacturer should be willing to coöperate with schools of design, to serve on their directing boards, advising in the preparation of programs of study; also to aid the general purpose by admitting graduating students in the semester or year preceding commencement, as apprentices on part or full time, to his designing rooms with periodic instructional visits to his factory, that design may always be visualized as unhampered by the limitations of portraiture and the obstacles presented by paper and tubes of color.

Again, the manufacturer should be willing to grant his designers time on pay to study their current problems in terms of the best sources in nature and in museums and libraries, to meet them himself regularly in group conferences to inform them as to market conditions, provide them with both art and trade journals, and more than occasionally turn out objects designed by them, or by others, which are beyond the bread-and-butter type of commercial achievements.

The dealer, in turn, should be willing to instruct his "buyers" and his salespersons as to the importance of design as a selling factor, profiting through courses offered by museums, schools, or individually employed experts to obtain the necessary guidance. He should be willing to handle certain commodities which are unquestionably of fine design though not sold in quantity or even

at reasonable profit. His window display, advertisements, price cards, all should bear out the same point, that his sales are based not only on material, serviceability, and price, but also on appearance, which is design. To prove his sincerity he should be willing to employ an art director, regularly or on special terms, to supervise all such matters and advise in the correct appearance of his establishment and wares before the public. But the training of taste in his buyers and salespersons should be his primary concern.

Schools of design, as a group, are out of tune with present needs and practices in industrial art; they are hedged in by walls of paper and pickets of drafting instruments. They need to hear the noise of machinery, to discover what happens to highly finished portraits of wallpaper, cretonne, and other patterns when fed into the maw of quantity production. They need to learn that practical training of students does not mean occasional trips to factories to see the wheels go round, but the actual installation of some machinery in the school, the actual execution of designs under their maker's personal supervision in a working plant.

Schools of design will in future study market demands, teach design for industry in terms of what will sell, doing this, however, always with an eye toward bettering factory output. Again, schools will cooperate with manufacturers and dealers, asking their advice (and following it) and selling to them designs immediately useful with minimum modification. For the students of industrial design, schools will be closely related with selected firms, so that prospective graduates can finish their schooling with a stated period of factory or store employment, in close contact with the realities of art in labor—a sort of blending period to furnish a check-up of theory by practice. Finally, to aid both manufacturers and dealers, and their employees, schools can and will with profit offer continuation courses on various aspects of art useful in production and trade.

In the whirl of modern machinery the craftsman is often lost sight of; in part this is his own fault. He cannot compete with

the machine; his greatest asset is to know this. But he can control the machine! If he wishes to remain a craftsman in the true sense the world will call him blessed. But if he cannot afford to do this, let him turn his craftsman's training to productive use by working in a factory. This is not heresy, for the modern factory differs not in purpose, only in method, from the old *bottega*. A loom is still a loom, no matter how complex or by what power driven; if design is lacking it is the fault of those who own and operate the loom or who buy its products. The craftsman can aid the manufacturer and so help us all by designing for these machines, making in the round as well as on paper that first model whose form is to be reproduced in mass. Industry is not the enemy of craftsmen; it is their great opportunity.

And for the public? In the course of decades schools and colleges might make some impression on the mass of the buying public, if these institutions were all to begin at once to give instruction on "how to buy," in terms of design. But the real benefit to public taste will come by the shorter route through the manufacturer and dealer, relayed to the ultimate consumer in concrete form in the objects of industrial art which he buys and uses.

Until these lines are in operation the press can help; not by heavy historical or theatrical articles, but by more popular matter having to do less with the "what" than with the "how" of design in the making and the "why" of design when it reaches the point where, to produce more of its kind, it must be exchanged for salary and savings.

A game worth playing is a game worth learning. We are all players whether we happen to be makers, sellers, teachers, or users of the industrial arts. Unless every member of the team knows his place, his work, and especially his responsibility, the success of the unit will always be problematical, surely retarded. To restore art to industry, without taking the industry out of art, will be the great work of the next half-century in our country.

RICHARD F. BACH.

ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of paintings showing boats.

SUMMER SCHEDULE OF THE LIBRARY. On Sundays from June 12 to September 4 the Library of the Museum will be closed.

SPECIAL SUMMER GUIDANCE. That the Museum may do its share in serving the students who attend the various summer schools held in New York City, free gal-

CHANGES IN THE ARMOR STUDY ROOM. During the last few months a number of changes have been made in the study exhibition of guns described in a previous issue of the BULLETIN.¹ These include the addition of two new cases and the rearrangement of several others and of the guns on the wall above the cases. All of the additions, except those noted below, are lent by William G. Renwick.

The additions include a number of specimens which fill in the developmental groups,



FLINTLOCK FOWLING-PIECE ATTRIBUTED TO LOUIS XIII OF FRANCE

lery talks will be conducted by Huger Elliott from July 6 to July 29. The groups will start from the Fifth Avenue entrance at four o'clock on Mondays, Wednesdays, and Fridays. For those registered in a summer school the service is free and free admission is granted on pay days upon presentation of registration cards at the Information Desk. The general visitor may join the group upon payment of twenty-five cents.

MEMBERSHIP. At a meeting of the Board of Trustees, held June 13, 1927, the following persons, having qualified, were elected in their respective classes:

FELLOW FOR LIFE, Mrs. Robert G. Elbert.

SUSTAINING MEMBERS, Mrs. James Irving Barr, T. I. Merseles, Theodore A. Miller, John P. Stevens.

ANNUAL MEMBERS were elected to the number of 145.

certain others of primarily technical interest, and several guns of importance from the purely artistic standpoint. First among these latter is a flintlock fowling-piece attributed to King Louis XIII of France. Its fine walnut stock, of curious scroll form, is exquisitely inlaid with silver wire, brass and silver silhouettes, and plaques of engraved mother-of-pearl, including a crowned L and a medallion portrait resembling that of Anne of Austria.

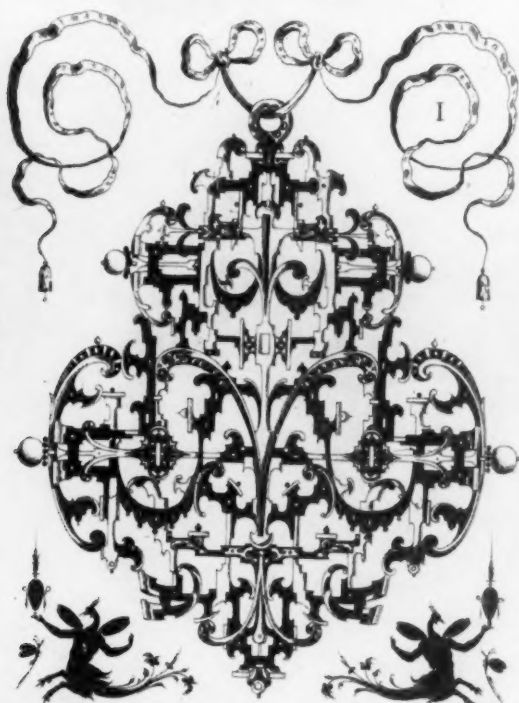
A double-barreled gun, attributed to the Emperor Maximilian of Mexico, has hammers finely carved in the round as hunting dogs. An accessory exhibited with it, a pocket oil can, is a gem of the nineteenth-century steel-chiseler's art. A snaphaunce lock of the eighteenth century (lent by Charles Noé Daly) shows unusual carving, while a French flintlock (lent by Dwight Franklin) is of mechanical interest.

An item of historical value is a small
¹Vol. XXII (1927), p. 113.

hand-cannon, of Chinese origin, bearing the date 1444. It is exactly similar to a specimen in the Oriental Division of the Museum für Völkerkunde in Berlin,² except that the latter bears a slightly earlier date.

T. T. H.

patterns for drinking vessels by such masters as Altdorfer, Bernard Zan, Wenzel Jamnitzer, and Virgil Solis; a charming book on hairdressing, *L'Art de la coëffure*, published in Paris in 1767 by Legros, showing highly colored and vivacious ex-



IN TIMORE DEI, DANIEL MIGNOT *Imag. sculp. & excudit*
HOC AVGVSTÆ VINDELICORVM ANNO. 1616.

TITLE TO SET OF JEWELRY DESIGNS
BY DANIEL MIGNOT, 1616

"ORNAMENT." During the past year, the Museum's "ornament" collection has been steadily growing. There have been added, among other things, a most beautiful series of thirty-six designs for rings, by Pierre Wociriot, a French engraver and goldsmith of the sixteenth century; designs for jewelry by LeJuge, Herbst, and F. J. Morisson, all of the eighteenth century;

²F. M. Feldhaus, *Zeitschrift für historische Waffenkunde*, vol. IV, p. 256.

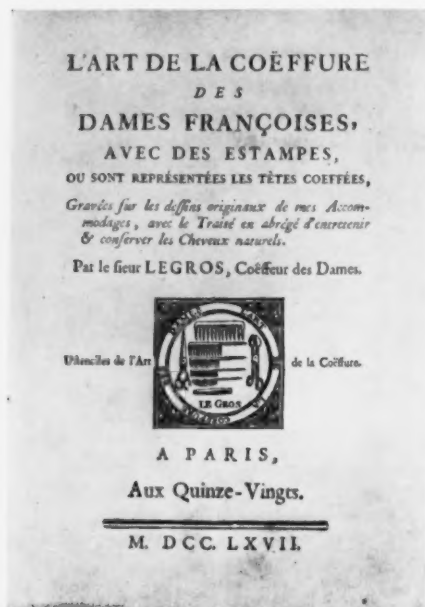
amples of his admitted ability; Ducerceau's designs for furniture; designs for eighteenth-century carriages by Crace, an Englishman, and by Hoppenhaupt, a German; the *Panchrestographie* by Beaugrand, a most interesting writing book published in Paris in 1604; several delightful eighteenth-century books on the planning of formal gardens; patterns of general design by Etienne Delaune, Janssen, DeBry, Aldegrever, Master G. I., the Behams, and Agostino Veneziano,

to mention but a few. This list gives only a faint idea of the variety of the collection, which has been found to be of endless use to designers of modern commodities, and is most delightful to look at for its own sake. It is on view as a whole in the Print Study Room, though a small selection from it will be shown in the Recent Accessions Room during July and August. O. H. P.

work, both in sculpture and painting, is still in his native place, Granada, and its neighborhood.

B. B.

A CHANLER SCREEN. The Porcupines, a screen painted by Robert Winthrop Chanler in 1914, has recently been given to the Museum by Mrs. John Jay Chapman, and



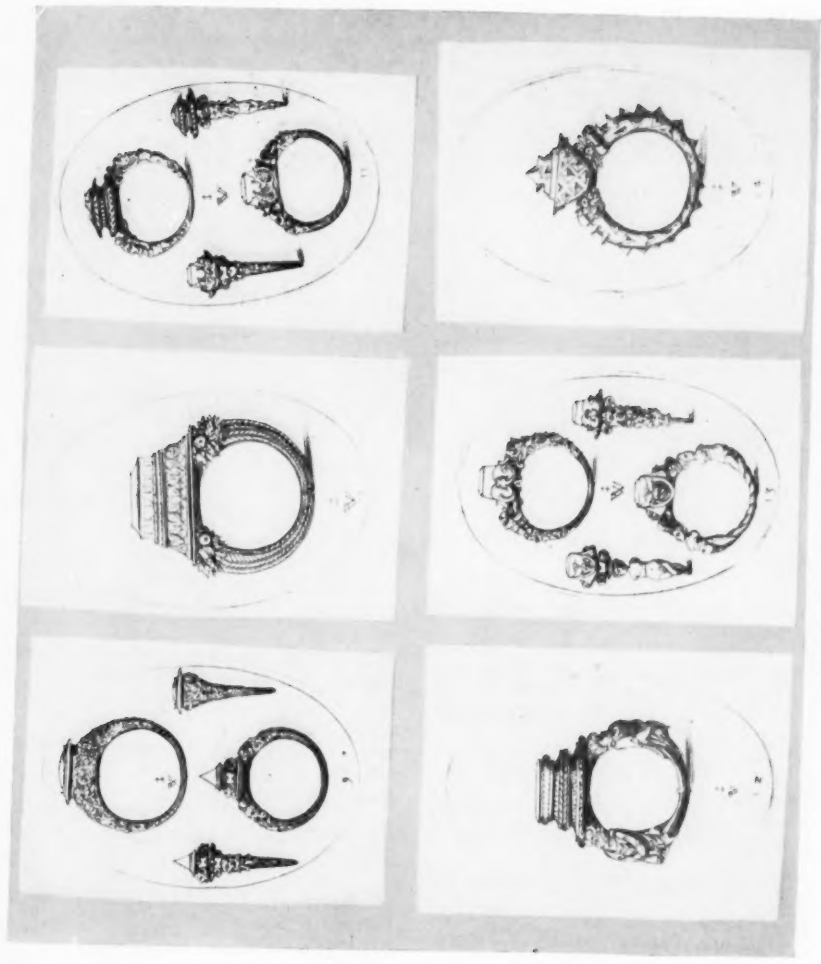
TITLE-PAGE AND PLATE FROM L'ART DE LA COËFFURE, 1767

GIFT OF A SPANISH PICTURE. A picture by Alonso Cano, Christ Blessing Children, given to the Museum by Eugen Boross, was put on view in June in the Room of Recent Accessions, where it still remains. The artist, a sculptor and an architect as well as a painter, was a fellow-student with Velazquez under Pacheco in Seville. The relationship of our picture with the early style of Velazquez is evident, as may be seen by comparing it to the Christ and the Pilgrims of Emmaus of the Altman Collection. Cano's work is marked by clear deep color and a large simplicity of form founded on the study of antique marbles. Pictures by him are in the great collections of Europe and in many Spanish churches. Much of his

is now exhibited in the gallery of modern decorative arts (J 8). The distinguished quality of this American artist's work is admirably seen in this large panel, one of Chanler's most successful productions. The porcupines with their bristling quills are painted with the richly wrought texture typical of this artist's work in a subdued color harmony of brown and black and tawny yellow and white. The reverse of the screen, in a less serious vein, pictures the fantastic ingredients of a nightmare. The screen, which was exhibited for some time at the Museum as a loan, is illustrated in *The Art of Robert Winthrop Chanler*, by Ivan Narodny, New York, 1922, pp. 90, 92. J. B.

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DESIGNS FOR RINGS BY PIERRE WOERIOT

LIST OF ACCESSIONS AND LOANS

JUNE, 1927

ANTIQUITIES—CLASSICAL

Bronze fibula, Italic, late Bronze Age to early Iron Age.*

Gift of Mrs. Grafton D. Dorsey.

ARMS AND ARMOR

Pieces (8) of sword furniture, Japanese, XIX cent.*

Gift of F. J. Peplow.

CERAMICS

Bread seals (4), clay, Egypto-Arab. X cent. (Wing E, Room 14); vases (2), porcelain, Chinese, Wan-li period (1573-1619).*

Purchase.

Plates (12), glazed pottery, Dutch (Delft), XVIII cent.†

Gift of Mrs. Cornelius Vanderbilt.

Bowl with insignia of the Order of the Cincinnati, Chinese porcelain, so-called Lowestoft, late XVIII cent.†

Gift of the grandchildren of Francis George Shaw.

PAINTINGS

Bacchanalia, by Cornelis Holsteyn, Dutch, 1620-after 1658.*

Gift of Eugen Boross.

Portrait of Preston H. Hodges, by Charles Loring Elliott, American, dated 1850.†

Bequest of Miss Seddie B. Aspell.

The Young Virgin, by Francisco de Zurbaran, Spanish, 1598-1662 (Floor II, Room 29); The Jade Pool, by Hobart Nichols, American, contemporary.†

Purchase.

REPRODUCTIONS

Plaster cast of the Head of Hermes of Praxiteles, Greek, middle of IV cent. B.C. (Floor I, Room 40).

Gift of Mrs. H. G. Henderson.

SCULPTURE

Group, white Sèvres biscuit, Mother and Child, French (Paris), XVIII cent.†

Purchase.

Marble bust, James F. Ballard, by Paul Man-ship, American, contemporary.*

Gift of Gustavus A. Pfeiffer.

TEXTILES

Americana prints (38), silk, designed by various artists, American, contemporary (Textile Study Room).

Gift of Stebli Silks Corporation.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

Samples (10), printed voile, cotton, Khaki Kool, and chiffon velvet, American, contemporary (Textile Study Room).

Gift of H. R. Mallinson and Co.

ARMS AND ARMOR

Pieces (9), added to the collection, European, XVI-XVIII cent. (Armor Study Room).

Lent by William G. Renwick.

Flintlock for pistol, French, first half of XVII cent. (Armor Study Room).

Lent by Dwight Franklin.

Snaphaunce lock, Spanish, XVIII cent. (Armor Study Room).

Lent by Charles Noë Daly.

CERAMICS

Vases (2), Tz'u Chou ware, Chinese, Sung dyn. (960-1280 A. D.) (Wing H, Room 12).

Lent by Mrs. C. R. Holmes.

Pitcher, known as "the Captain Kidd pitcher," stoneware, English, XVII cent.*

Lent by Col. A. Perry Osborn.

COSTUMES

Handkerchief, printed cotton, German (?), XIX cent. (Floor II, Room 6).

Lent by Mrs. DeWitt Clinton Cohen.

DRAWINGS

Portrait of Sir Anthony Hausman of Nameday, German, dated 1559 (Wing H, Room 9).

Lent by Dr. Bashford Dean.

METALWORK

Bronzes (15), Chou, Ts'in, Han, Wei, and T'ang periods (1122 B.C.-906 A.D.),—Chinese (Wing E, Room 9).

Lent by Mrs. C. R. Holmes.

Figure of knight and horse, gilt-bronze, Spanish, late XIII-early XIV cent. (Wing H, Room 9).

Lent by Dr. Bashford Dean.

Landscape with Jacob and Rachel, by Bartolomé Estéban Murillo, Spanish, 1617-1682 (Floor II, Room 29).

Lent by Eugen Boross.

Portrait of Mrs. Alfred Chapin, by Alfred Q. Collins, American, 1855-1903.*

Lent by Mrs. Hamilton Fish, Jr.

SCULPTURE

Stone head of a Bodhisattva, Chinese, T'ang dyn. (618-906 A. D.) (Wing E, Room 11).

Lent by Mr. and Mrs. Robert Woods Bliss.

WOODWORK AND FURNITURE

Panel of ceiling in painted wood, St. George, Spanish, XIV cent. (Wing H, Room 9).

Lent by Dr. Bashford Dean.

DONORS OF BOOKS, PRINTS, ETC.

THE LIBRARY

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Miss Elizabeth Billings
Stephen G. C. Ensko
A. G. H. Macpherson

DEPT. OF PRINTS

Mrs. Bella C. Landauer

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THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

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ELIHU ROOT	First Vice-President
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HOWARD MANSFIELD	Treasurer
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MEMBERSHIP

BENEFACTORS, who contribute or devise \$50,000	
FELLOWS IN PERPETUITY, who contribute 5,000	
FELLOWS FOR LIFE, who contribute 1,000	
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays
Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, 698 Fort Washington Avenue, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Director of Educational Work. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4.45 p.m., Sundays from 1 to 5.15 p.m.